

KPFA INTERIM

PROGRAM

SEPTEMBER 25 — OCTOBER 8

FOLIO

100.1 MC

FM CHANNEL 261

The ABC of FM...

FM BROADCASTING is almost wholly a post-war industry. In 1946 the San Francisco area had one FM station and perhaps a few hundred FM receivers. Today there are fourteen FM stations around the Bay and more than 90,000 FM receivers in the primary listening area of KPFA alone. But despite its phenomenal growth in three years, FM is still so young that it confuses some people. What does FM mean, and why should it be different from what we have learned to think of as "radio?" Where did it come from?

Actually the most important thing about FM is that it is simply an enlargement of "radio"—not different at all in its public meaning. AM or standard broadcasting in its twenty-five year history has grown so large that there is no room for more stations in the waveband set aside for it. Instead of freezing the amount and variety of public broadcasting at the limits of the AM band, the government opened a new waveband for the same purposes. These new channels for public broadcasting start at 88 megacycles, far up in the radio spectrum from the old standard band, which begins at 550 kilocycles and ends at 1600 kilocycles.

When the new waveband for public broadcasting was announced, and stations began to be built to broadcast on its frequencies, it became necessary for manufacturers of radio sets to make new receivers tuned to the higher waveband. An old-style radio is tuned only to the 550-1600 kilocycle frequencies, which now represents merely half the spectrum of public broadcasting. Today most home receivers are made to include reception of both the lower and higher bands, and many are tuned to the high band only.

These are the most important facts to remember about FM. FM stations are not fundamentally different from old-style stations. All have been licensed in the same way by the government to use particular radio channels for public broadcasting, and to

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Featured Broadcasts

I. MUSIC

LIVE

1. **ARTISTS CONCERT.** Arranged and produced by Spencer Barefoot. Fridays, 8:00 pm. A weekly series which gives a wider audience to the outstanding professional musicians living or appearing in the San Francisco area.

Friday, Sept. 30: Dorothy Ohannesian, soprano; Elmer Dickey, tenor; Gladys Steele, Edwin McDonnell, pianists.

Miss Ohannesian

Purcell/Strike the viol; I take no pleasure; Here the deities approve
Giordano/Andrea Chenier: La mamma morta

Mr. Dickey

Bach/Cantata No. 78: Recitative and aria
Schubert/Du bist die Ruh'
Brahms/Wie bist du, meine Königin?
Wagner/Die Walküre: Siegmund's love song

Miss Ohannesian

Duparc/Phidylé
Debussy/Fleur de Blé
Hahn/Offrande
Debussy/Des Fleurs

Mr. Dickey

Sjoberg/Vision
Dunhill/To the queen of Heaven
Negro Spirituals: Were you there?
Sweet little Jesus boy; Ride on, King Jesus.

Friday, Oct. 7: Miriam Zunsner, violin;
Bernhard Abramowitsch, piano
Brahms/Sonata #1, G major, Op. 78
Schubert/Sonatina #3, G minor
Mozart/Sonata #40, B-flat major, K. 454

2. **COMPOSERS CONCERT.** Produced and conducted by Leonard Rosenman. Tuesdays, 9:15 pm. Frequently a part of this concert is a studio performance of music by the composer interviewed by Mr. Rosenman on the preceding program. Meet the Composer. The rest of the concert consists of recordings selected and discussed by the interviewee.

Tuesday, Sept. 27: William Smith's "So-

nata for Clarinet and Piano" will be performed by the composer and his wife, Jane, composer and pianist.

Tuesday, Oct. 4: Andrew Imbrie's "Piano Sonata" will be performed by the composer, and Songs by Imbrie will be sung by Martha Long. First radio performance.

3. **YOUNG ARTISTS CONCERT.** Produced by Americo Chiarito. Mondays, 8:00 pm. A program intended to extend the educational experience of talented student musicians by providing public performance facilities.

Monday, Sept. 26: To be announced

Monday, Oct. 3: Elmer Lee Thomas, contralto

4. **FAMILY FOLK SONGS BY LORI CAMPBELL.** Sundays, 5:15 pm. Miss Campbell's program of family music will include nursery and adult folk songs; Indian songs to be sung and danced; Flamenco; rounds to be used as an introduction to part-singing; quiz on remembered tunes and texts; swap-shop for favorite songs. Listeners are invited to send in variants of songs sung by Miss Campbell. Genuine variants are recorded and become a part of the collections of the University of California and Miss Campbell. Guests who belong to the active folk tradition of the Bay Area will appear on the program.

Sunday, Sept. 25: The folk tradition in the Bay Area: Mrs. Bell, of Richmond, sings "All Through the Night" with Lori. Also a group of spirituals. Review of "Three Farmers." Jaime's round: "Hares on the Mountains." For the nursery: "Polly Put the Kettle On." Lori sings: "The Wife Wrapped in Wether's Skin."

Sunday, Oct. 1: The folk tradition in the Bay Area: Fred Daunic, guitarist, returns to discuss experimentation with folk song accompaniments. Illustration with Spanish, German and early English models. Experiment with two Shaker songs. For the nursery: Flamenco for dancing.

5. **FOLK MUSIC SERIES.** On Tuesdays at 7:30, Saturdays at 8 pm, folk singers

from the Bay Area are invited to sing songs and ballads in KPFA studios. Tuesdays, Jack Spicer produces and conducts the program. Saturdays the program, expanded to half an hour, features Stanley Wilson, folk singer. For the regular weekday version of this program, see below under Recorded.

- 6. VIOLIN CLASSICS**, by Marvin Ziporyn. Wednesdays, 9:00 pm. Mr. Ziporyn will perform and discuss works for the unaccompanied violin by Johann Sebastian Bach. A future series will deal with violin literature by other composers.

COMMENTARY

- 7. CONCERT COMMENTARY**, by Americo Chiarito. Mondays, Wednesdays and Fridays at 3:05 pm; Thursdays at 9:00 pm. Analyzes the music heard on the First or Second Concert following. For subjects see below under Recorded, First and Second Concerts.

- 8. MEET THE COMPOSER**. Produced and conducted by Leonard Rosenman. Tuesdays, 9:00 pm. Mr. Rosenman interviews a contemporary composer and discusses his music and that of others. The program frequently blends entirely with the Composers Concert which follows it.

Tuesday, Sept. 27: William Smith

Tuesday, Oct. 4: Andrew Imbrie

RECORDED

- 9. FIRST CONCERT**. Selected by Americo Chiarito. Daily.

Sunday, September 25, 3:05 pm:

Tromboncino/Ben che amor/Suzanne Bloch

Jones/Go to bed, sweet Muse/Suzanne Bloch

Attaignant/Il me suffit de tout mes maux/Suzanne Bloch

L'Affilard/Iris/Micheletti, Gerlin

Beethoven/Adelaide/Bjoerling, Ebert

Monday, September 26, 3:15 pm:

Recital by Licia Albanese

Bizet/Carmen: Micaela's air

Boito/Mefistofele: Marguerite's air

Verdi/Traviata: Sempre libera & Addio del passato

Verdi/Otello: Ave Maria & Willow song

Puccini/Madame Butterfly: Un bel di vedremo

Tuesday, September 27, 3:05 pm:

Rachmaninov/Rhapsody on a theme by

Paganini/Rachmaninov, Philadelphia

Orch.-Stokowski

Wednesday, September 28, 3:15 pm:

Vivaldi - Bach / Concerto #9 / Wanda

Landowska

Thursday, September 29, 3:05 pm:

Gabrieli/O Jesu mi dulcissime/Harvard

Glee Club, Radcliffe Choral Society,

Biggs, Woodworth

Vivaldi/Gloria Mass/Zanolli, Giordano, Lecco Academy Chorus, New Theatre Orch.-Pedrollo

Friday, September 30, 3:05 pm:

Thomson/4 Saints in 3 Acts/Robinson-

Wayne, Greene, Matthews, Holland,

Bethea, Robinson, Hines, Dorsey,

Orch.-Thomson

Saturday, October 1, 3:05 pm:

Mozart/Violin Concerto #3/Thibaud,

Lamoureux Orch.-Paray

Schubert / Symphony #8 / Philadelphia

Orch.-Walter

Sunday, October 2, 3:05 pm:

Beethoven/Quintet, C major/Budapest

Quartet, Katims

Beethoven/Quartet #1/Budapest Quar-

tet

Monday, October 3, 3:15 pm:

Recital by Artur Rubinstein

Chopin/20 Nocturnes

Tuesday, October 4, 3:05 pm:

Moeran / Symphony, G minor / Hallé

Orch.-Heward

Wednesday, October 5, 3:15 pm:

Fiorentino/Fantasy/Suzanne Bloch

Nigrino/Passometzo in discant/Bloch

Pasquini / French song / Edith Weiss-

Mann

Thursday, October 6, 3:05 pm:

Stravinsky / The Wedding / Winter,

Jones, Henderson, Mason, Heward,

Lush, Benbow, Chorus & Orch.-

Stravinsky

Friday, October 7, 3:15 pm:

Bacon/A Tree on the Plains/Spartan-

burg Company-Bacon

Saturday, October 8, 3:05 pm:

Khachaturian/Violin Concerto/Oistrakh,

Russian State Symphony-Gauk

- 10. SECOND CONCERT**. Selected on Sun-

days, Mondays, Thursdays and Fridays by

Americo Chiarito.

Sunday, September 25, 9:30 pm:

Mébul/Two blind men of Toledo: Over-

ture/Royal Philharmonic-Beecham

Beethoven/Violin Concerto/Szigeti, NY

Philharmonic-Walter

Liszt/Hungarian Rhapsody #1/Phila-

delphia Orch.-Ormandy

Monday, September 26, 9:00 pm:

Bruckner / Symphony #8, C minor /

Hamburg Philharmonic-Jochum

Thursday, September 29, 9:00 pm:

MOZART FESTIVAL: XIX

Friday, September 30, 9:30 pm:

Schubert/Trout Quintet/Schnabel, Pro

Arte Quartet

Sunday, October 2, 9:30 pm:

Saint-Saens/Violin Concerto #3/Ricci,

Lamoureux Orch.-Bigot

Saint-Saens / Symphony #3 / NY Phil-

harmonic-Munch

Monday, October 3, 9:00 pm:

Works for Chamber Orchestra

Handel / Concerto grosso #1 / Busch Chamber Players

Beethoven/Septet in E Flat/Pro Musica Chamber Group

Stravinsky/Octet for wind instruments/ Boston Symphony-Bernstein

Thursday, October 6, 8:30 pm:

MOZART FESTIVAL: XX—Marriage of Figaro/Mildmay, Rautawaara, Helletsgruber, Willis, Radford, Domgraf-Fassbaender, Henderson, Allin, Tajo, Nash, Dunlop, Jones, Glyndebourne Festival Chorus & Orch.-Busch

Friday, October 7, 9:30 pm:

Schubert/Die Schöne Müllerin/Hüsch, Müller

- 11. GOLDEN VOICES.** Selected and conducted by Anthony Boucher from his private collection. Rare recordings of famous voices in the early twentieth century, with program notes. Sundays, 8:30 pm.

During the season of the San Francisco Opera Company, Mr. Boucher will program great past performances of the current opera. Each Sunday, listeners will hear famous singers who performed roles in the opera to be scheduled that week.

Sunday, Sept. 25: Charles Gounod's Faust—to be performed in San Francisco Oct. 2

Act II:

Le veau d'or/Fyodor Shalyapin and chorus (c. 1924)

Scène des épées/Pasquale Amato, Marcel Journet, Metropolitan Opera Chorus (c. 1910)

Act III:

Air des bijoux/Nellie Melba (1910)

Duo du jardin/Alice Nielsen, Florencio Constantino (1907)

Il m'aime / Geraldine Farrar, Marcel Journet (1910)

Act IV:

Souviens-toi du passé/Jean Delmas (c. 1905)

Serenade/Michael Bohnen (c. 1925)

Act V:

Trio de la prison/Geraldine Farrar, Enrico Caruso, Marcel Journet (1910)

Sunday, Oct. 2: Wolfgang Amadeus Mozart's Don Giovanni—to be presented in San Francisco Oct. 9

Act I:

Aria del catalogo/Adamo Didur (1915)

Là ci darem la mano/Geraldine Farrar, Antonio Scotti (1908)

Or sai chi l'onore/Frieda Leider (c. 1923)

Dalla sua pace/Tito Schipa (c. 1928)

Fin ch'han dal vino/Gerhard Hüsch (c. 1930)

Batti, batti, o bel Masetto / Marcella

Sembrich (1906)

Act II:

Serenata/Emilio de Gogorza (c. 1915)

Vedrai, carino/Lucrezia Bori (c. 1923)

Il mio tesoro/John McCormack (c. 1912)

- 12. RARE RECORDS.** Selected and conducted by Alan Rich, from his private collection, with program notes. Wednesdays, 9:30 pm.

Wednesday, September 28:

Haydn/Symphony #67, F major/New Friends of Music Orch.-Stiedry

Mozart/Horn Concerto #2/Brain, Philharmonia Orch.-Süsskind

Haydn/Symphony #80, D minor/New Friends of Music Orch.-Stiedry

Wednesday, October 5:

Ibert / Capriccio for orchestra / French National Orch.-Rosenthal

Roussel/Concerto for orchestra/French National Orch.-Rosenthal

Barraud/La Martyre des saints innocents/French choir and orchestra

Honegger / Piano concertino / Norton, Minneapolis Symphony-Ormandy

- 13. FOLK MUSIC SERIES.** Mondays through Fridays, 7:30 pm.

This program is designed to present varied aspects of folk music, ranging from traditional American ballads and jazz to folk music of other countries, including African, Haitian and Indian. Records used on the series are selected from private collections of rare records, supplemented by Library of Congress recordings. Participants on the Folk Music Series are:

Mondays & Thursdays: Bert Gould—Musical Forms in Folk Music of all Countries.

Tuesdays: Jack Spicer—Folk Singers, See I, 5

Wednesdays: Tom Quinn—Jazz

Fridays: Richard Moore—Work Songs and Chanteys

- 14. BAY AREA CONCERT PREVIEW.** Produced by Bill Triest. Tuesdays, Thursdays and Saturdays, 4:30 pm. Recordings of musical works scheduled for performance in forthcoming concerts or recitals in the Bay Area. The program is intended to inform listeners of musical events, help familiarize them with compositions to be heard, and in occasional interviews to acquaint listeners with the performers of the area's concerts.

- 15. MUSIC OF THE BAROQUE PERIOD.** Selected from the record collection of James Cahill. Saturdays, 10:00 pm.

Saturday, October 1:

All-Couperin Program

Third Tenebrae Service/Ensemble dir. Jane Evrad

Concerto in theatrical style/Wiesbaden Collegium Musicum-Weyns

Saturday, October 8:

All Handel Program
 Concerto for orchestra with double brass
 choir/Berlin Philharmonic-von Benda
 Arioso: Dank Sei Dir, Herr/Hüsch, Ber-
 lin State Opera Orch.-Müller
 Suite in D Minor/Edwin Fischer
 Trio #3: 1st movement / Blumensaat,
 Geissmar, Bodky, Hermann

II. PUBLIC AFFAIRS

1. **KPFA ROUNDTABLE.** Wednesdays, 8:00 pm. Discussion by opposing viewpoints on controversial issues, moderated by E. John Lewis. Participants to be announced.

Wednesday, Sept. 28: What are the Social Responsibilities of the State?

Wednesday, Oct. 5: What's Wrong with Radio Roundtables?

2. **CRITICS CIRCLE.** Thursdays, 8:00 pm. Analytical discussion of subjects in popular culture. Participants to be announced.

Thursday, Sept. 29: The Influence of Gandhi.

Thursday, Oct. 6: The Future of Science Fiction.

3. **MEN AND ISSUES.** Sundays, 4:15 pm. An interview conducted by Robert Schutz.

Sunday, Sept. 25: Muriel Lester, the "Jane Addams" of England.

Sunday, Oct. 2: Jean Akar, student and member of ruling family from Sierra Leone.

4. **COMMENTATORS SERIES.** Mondays through Fridays, 7:45 pm. The series presents the views and analyses of five different commentators varying widely in their approaches and backgrounds.

Mondays: Clarence Rust

Tuesdays: George Reeves

Wednesdays: Robert Schutz

Thursdays: Gordon Haskell

Alternate Fridays:

Lawrence Berger	} Far Eastern Affairs
Delmar Brown	

5. **COMMENTATORS PANEL.** Sundays, 8:00 pm. Participants in the Commentators Series join to discuss crucial topics and to criticize one another's week-day analyses. The subjects of this program are not announced in advance of the day of broadcast.

III. DRAMA

1. **KPFA DRAMA.** While scripts from Canada, England and other countries are being obtained, and original plays being planned for weekly production in the KPFA studios, the regular Sunday drama at 9:00 pm will consist of a series transcribed by the British Broadcasting Corporation.

Sunday, Sept. 25: "The Late Mr. Elvisham" by H. G. Wells.

Sunday, Oct. 2: "A Portrait of Sir Walter Raleigh" by Geoffrey Trease.

2. **BBC DRAMA.** Produced, broadcast and transcribed by the British Broadcasting Corporation. Saturdays, 8:30 pm.

Saturday, Oct. 1: Edmond Rostand's "L'Aiglon."

Saturday, Oct. 8: Shakespeare's "Merchant of Venice."

(See also under CHILDREN)

IV. CHILDREN MUSIC

1. **FOLK SONGS FOR CHILDREN.** Lori Campbell and guitar. Tuesdays and Thursdays, 5:15 pm. Miss Campbell's program usually consists of four elements: improvisations, games that teach rhythm and tone; minute stories in which the known songs are used; and new folk songs. (See also Music, 1, 4)

Tuesday, Sept. 27: Kitchen orchestra. Steven Eagle discovers a miniature harp in a culinary drawer. More Bay Area balladry. Musical instruments work shop. New song: "Hew the Tree" (a two-tone spiritual).

Thursday, Sept. 29: A medieval French folk opera. Dorian, Ionian and Pentatonic bridge game. New song: "The Child and Heaven." Guest: Gordon Griffin improvises songs.

Tuesday, Oct. 4: Thanksgiving songs. Seasonal songs. New song: "Dog and Cat," additional verses composed. Jaime's Indian songs: Primitive Round and "Bolem Nah."

Thursday, Oct. 6: Review of the Robin and Marion story and tunes. Thanksgiving game. Lucy Locket and Kitty Fisher have a fall party. The Bay Area ballad continued with verses from listeners. Flamenco for dancing.

2. **LET'S MAKE MUSIC.** Selected and written by Gertrude Chiarito. Mondays, Wednesdays, Fridays, Saturdays at 5:15 pm; A program of music appreciation for children, with emphasis on participation by the listener. Music is recorded except on Wednesdays.

Monday, Sept. 26: Music for the Piano Student—Rachmaninoff

Wednesday, Sept. 28: Student Recital—Charlotte Moyer, and Blossom Speisser, violinists.

Friday, Sept. 30: The Composer and his his Music—Britten

Saturday, Oct. 1: Folk Music—Hawaiian and Spanish Guitars

Monday, Oct. 3: Music for the Piano Student—Britten

Wednesday, Oct. 5: Student Recital—Jimmy Duane and Sheila Coburn, Pianists.

Friday, Oct. 7: The Composer and his Music—Mendelssohn

Saturday, Oct. 8: Folk Music

TALES

3. INDIAN TALES. Written and told by Jaime de Angulo, from materials collected among the American and Mexican Indians. Mondays through Saturdays, 5:00 pm., Sundays, 5:45 pm. The stories follow successive adventures of Coyote Old Man, Bear, Fox Boy, and Antelope, and tell the immemorial legends and myths of the Indian people. For adults interested in Indian anthropology, the stories are a rare and authentic study.

4. GRAB-BAG STORIES. Written by Mary Grannan, Canadian Broadcasting Corporation, and told by Terry Stuart. Mondays, Wednesdays, Fridays, 5:45 pm. Animal and human characters appear in each story. Titles to be announced.

5. ONCE UPON A TIME. Told by Josephine Gardner, Sundays 7:45 pm; Tuesdays, Thursdays 5:45 pm. Mrs. Gardner is well-known in the Bay Area for her gifted telling of folk tales. As official story-teller of the San Francisco Recreation Department she has entertained thousands of children with stories from the Irish and other cultures.

Sunday, Sept. 25: One Eye, Two Eyes, Three Eyes

Tuesday, Sept. 27: Boy Who Learned How to Shiver

Thursday, Sept. 29: Dapplegrim

Sunday, Oct. 2: The Ship That Went as Well on Land as on Sea

Tuesday, Oct. 4: The Mountain of Salt

Thursday, Oct. 6: Boy Who Could Keep a Secret

6. DO YOU REMEMBER? Stories told by Hermine Van Gelder, Fridays, 5:30 pm. Modern and traditional stories, told from memory, for young listeners. Titles to be announced.

DISCUSSIONS

7. CHILDREN'S ROUND-TABLE. Conducted by Janet Nickelsburg, Sundays, 4:45 pm. Mrs. Nickelsburg, whose "Signposts for Young Scientists" on NBC, has won nation-wide recognition, invites children to join her in the KPFA studios to discuss natural science. The young people report on their own studies or observations and Mrs. Nickelsburg answers their questions. Children wishing to join the round-table talks are invited to write KPFA.

Sunday, Sept. 25: Stars

Sunday, Oct. 2: A Trip to the Rocky Shore

8. GROWING UP WITH BOOKS. Hermine Van Gelder describes to parents and children ways to select good reading. Fridays, 4:45. Mrs. Van Gelder has been the Children's Librarian and Instructor in Children's Literature at the San Francisco State College. Her series is to begin with nursery-age picture books and continue through juvenile literature. The program is planned to assist parents and children in the selection of constructively entertaining reading.

9. ASK POP. William Keasbey and his son, Bob. Sundays, 7:30 pm. A program designed for older children, but also of general interest. Answers questions about natural phenomena of all kinds. Program is based on questions sent in by listeners, and uses Mr. Keasbey's 20 years of research in the natural sciences.

10. PONY PEGASUS. Flora Arnstein, poet and teacher of creative writing; Mondays, 5:30 pm. Mrs. Arnstein reads modern and classical poetry for children, in a program planned to stimulate creative writing. In addition, poems written by children are read and the young audience is invited to send poems to Mrs. Arnstein.

PLAYS

11. CHILDREN'S PLAYHOUSE. Produced by Joy Cole. Saturdays, 5:45 pm. A children's drama usually produced in the studios, sometimes transcribed.

Saturday, Oct. 1: "Many Moons" by James Thurber. Repeat performance.

Saturday, Oct. 8: "The Talking Skyscraper" by Slater Brown.

12. THROUGH THE LOOKING GLASS by Lewis Carroll. Saturdays, 7:30 pm. This dramatization of Alice's adventures was transcribed by the BBC, and arranged as a dialogue story in five episodes.

V. SPECIAL PROGRAMS

1. INSIDE KPFA. Mondays, 8:30. Listeners are invited to join KPFA's staff for a frank and critical consideration of the station's broadcasting. Suggestions for improving programing and techniques are discussed. On occasion program participants are invited to discuss their programs and personal background.

2. GREAT BOOKS. Tuesdays, 8:00 pm. Lawrence Berger is leader of the panel discussion of great books. Members of forty groups in the Bay Area, sponsored by the Great Books Foundation, participate in informal debates about the meaning and implications of literature that "contains the relatively small number of fundamental ideas by which mankind has advanced."

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(Note: Numerals appearing thus (IV, 3) after an entry in the schedule indicate where the program is described in the foregoing lists. Where the schedule shows "music" in parentheses, the program is normally recorded. In these periods KPFA is either preparing formats for special music programs which will be shown in subsequent schedules, or reserving space for insertion of non-music programs.)

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5:45	Indian Tales	IV, 3
6:00	News Headlines	

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4:30	(Music)	
5:00	Indian Tales	IV, 3

5:15	Let's Make Music	IV, 2
5:45	Grab-Bag Stories	IV, 4
6:00	News Headlines	

7:30	Folk Music Series	I, 13
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5:45	Once Upon a Time	IV, 5
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make money from commercial advertising if they can. The chief reason anyone can have for listening to an FM station as opposed to an AM station is program preference.

But of course, there is more than this to say about FM—from the technical standpoint. The letters stand for Frequency Modulation, which is simply a newer and better method of transmitting sound. When the government set aside the 88-108 megacycle band for more public broadcast stations, it also specified that the new stations must employ this improved method of transmission. The outstanding characteristic of FM is the extreme fidelity of the radio signal to the original sound. Old-style broadcasting (called Amplitude Modulation) generates distortions, overtones and noise, which are added to the original sound both at the station's transmitter and in the listener's receiver. One may be less annoyed by a very loud piano in his neighbor's house than by the playing of a moderately loud AM radio. This is because there is distortion, annoying to the ear, in the radio but not in the piano. FM transmits without such distortion, and also without the static and interference between stations characteristic of AM.

These technical differences are noticeable even with low-priced table model FM sets now manufactured. The programs of FM stations, and the advantages of clearer, less noisy reception of desired programs, are available to anyone who can afford to buy a radio at all. The ultimate experience in sound transmission is the broadcast of "live" music over FM and through a high-fidelity receiver. But there are not many, perhaps, to whom

this zenith of tonal purity is more than a matter of technical interest. It is simply there for those who want it, and nothing but FM can reach it. The acute importance of FM remains, not in its technical superiority, but in the quantitative fact that it has opened public broadcasting to new voices and avoided a monopoly by established interests in old-style radio.

The youth of FM is sometimes confusing even to its engineers and theoreticians. Some of its transmission characteristics are still unexplained. For example, KPFA Interim delivers a strong signal to the distant Sunset District of San Francisco, although in the theory of FM it should not be received there at all. And no one knows why one listener has excellent reception of KPFA on the opposite side of the San Francisco City Hall, while another has trouble at College and Dwight Way in Berkeley. Only time and further theorizing will solve these mysteries.

There are conflicting reports daily on how FM is getting along and what its future is. Many members of the broadcast industry, accustomed to overnight riches, have been sorely disappointed with ventures into FM. Others with heavy investments in AM equipment "talk down" the new medium as a matter of policy. The truth of FM's growth is, however, simple and clear. Broadcasters and public alike are slowly and steadily turning to it, and set manufacturers are slowly and steadily increasing the volume of receivers made for it. Its amazing three-year growth leaves merely a question of time, before it becomes the dominant method of broadcasting. The problems and confusion are a phase of its youth.

FOLIO FORMAT

Some recipients of *Folio* have commented that the present arrangement of program descriptions is confusing. The theory upon which this arrangement was based is that most listeners have definite preferences as to the content of programs, and prefer to

select programs by their type, with a secondary reference to their chronological sequence.

Do you find the present format of *Folio* confusing, and do you think it would be more useful to you if it were rearranged in chronological order throughout? Your opinion will be appreciated.